



مجلة العلوم الاجتماعية

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- أن تكون المادة المرسلة للنشر أصيلة ولم ترسل للنشر في أي جهة أخرى ويقدم الباحث إقراراً بذلك.
 - أن يكون المقال في حدود 20 صفحة بما في ذلك قائمة المراجع والجداول والأشكال والصور.
 - أن يتبع المؤلف الأصول العلمية المتعارف عليها في إعداد وكتابة البحوث وخاصة فيما يتعلق بإثبات مصادر المعلومات وتوثيق الاقتباس وإحترام الأمانة العلمية في تهميش المراجع والمصادر.
 - تتضمن الورقة الأولى العنوان الكامل للمقال باللغة العربية وترجمة لعنوان المقال باللغة الإنجليزية، كما تتضمن اسم الباحث ورتبته العلمية، والمؤسسة التابع لها، الهاتف، والفاكس والبريد الإلكتروني وملخصين، في حدود مائتي كلمة للملخصين مجتمعين، (حيث لا يزيد عدد أسطر الملخص الواحد عن 10 أسطر بخط 12 simplified Arabic للملخص العربي و 12 Times New Roman للملخص باللغة الانجليزية)، أحدهما بلغة المقال والثاني باللغة الانجليزية على أن يكون أحد الملخصين باللغة العربية.
 - تكتب المادة العلمية العربية بخط نوع simplified Arabic مقاسه 12 بمسافة 1.00 بين الأسطر، بالنسبة للعناوين تكون Gras، أما عنوان المقال يكون مقاسه 14.
 - هوامش الصفحة أعلى 2 وأسفل 2 وأيمن 2 وأيسر 3 ، رأس الورقة 1.5، أسفل الورقة 1.25 حجم الورقة مخصص (16 23.5X).
 - يجب أن يكون المقال خالياً من الأخطاء الإملائية والنحوية واللغوية والمطبعية قدر الإمكان.
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 - يشار إلى ذكر قائمة المراجع في نهاية البحث وترتيبها هجائياً وفق نظام الرابطة الأمريكية لعلم النفس، المؤلف (السنة) ، عنوان الكتاب؟، ط (الطبعة إن وجدت)، دار النشر، مكان النشر، البلد، أما المقال: للمؤلف (السنة)، عنوان المقال، المجلة، م (المجلد)، ع (العدد)، مصدر المجلة (الجامعة أو المخبر مثلاً)، مكان النشر، البلد.
 - المقالات المرسلة لا تعاد إلى أصحابها سواء نشرت أو لم تنشر.
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 - يقوم الباحث بإرسال البحث المنسق على شكل ملف مايكروسوفت وورد، إلى البريد الإلكتروني:

كلمة العدد

إن مجلة العلوم الاجتماعية في عددها السادس تطل على قرائها وباحثيها وكل المهتمين بشؤون المعرفة وحقولها بالعديد من البحوث والدراسات المتميزة التي لاقت قبولا لدى هيئات المجلة، وهو ما جعل المجلة تكتسي طابعا مميزا يتجه نحو الجودة والتميز الهدف المنشود لنشر الثقافة المعرفية لدى الإنسان.

لقد تلاقت العديد من حقول المعرفة الانسانية في ميدان العلوم الاجتماعية وأنتجت لنا العديد من المقاربات المعرفية والتصورات المنهجية والتخصصات المتقاربة والمتكاملة، وقد أدت هذه التفرعات إلى بروز العديد من المقالات والأبحاث والدراسات التي ساهمت في تميز المجلة وجودتها بالنظر لطبيعة الناشرين وطبيعة الأعمال المقدمة في جل حقول المعرفة الاجتماعية، وقد كان هذا التنوع بقدر ما ساهم في بلورة إدارة التنوع في المعرفة بقدر ما أثرى المجلة كمرجع أساسي في الحقل الاجتماعي أين أضحت مصدرا يتم الاعتماد عليه لدى الكثير من القائمين على الشؤون الاجتماعية في ظل التغيرات التي تطرأ على جل مناحي المعرفة.

لقد منحت مجلة العلوم الاجتماعية الفرصة لجميع الباحثين والأكاديميين والطلاب بمختلف مشاربهم ومعارفهم واتجاهاتهم العلمية لكي يوضحوا الرؤى حول بعض القضايا الاجتماعية التي تهم مختلف المجتمع بالدرجة الأولى، وهو ما جعل من المجلة تأسيسا معرفيا لتطوير المعرفة بشكل عام، وبالرغم من التحديات والإشكاليات والرهانات إلا أن مجلة العلوم الاجتماعية أثبتت إلى أن تكون في الموعد الموعود بملء لثباتها وبين الباحثين الذين منحوها ثقتهم في نشر زبدة أعمالهم العلمية التي ترقى لتطوير المعرفة وفق مبدأ تشاركي ضمن هيئات المجلة.

وفي هذا المقام نتقدم بجزيل الشكر والعرفان لكل من ساهم من بعيد أو قريب سواء عن طريق المساهمة ببحثه ودراسته أو عن طريق تقديم الخبرة وتحكيم المقالات أو تقديم المشورة للمجلة لتطوير المجلة والوصول بها إلى مصاف العالمية، وهو أمر جد ممكن في ظل توافر الإمكانيات المطلوبة وتضافر الجهود التي سوف تبني مع الإستمرارية مسار الإبداع والتميز للمجلة.

د. بحري صابر
رئيس التحرير

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Eliot's *The Waste Land*: Makings of a Play

الأرض البور لـ إليوت: كمسرحية

د. يحيى بن صالح حسن دحامي، قسم اللغة الإنجليزية، كلية الآداب، جامعة الباحة-المملكة العربية السعودية

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ABSTRACT: The Waste Land is one of the most domineering poetic works of T. S. Eliot. In one of his critical essays, Eliot believes in an idea that the best way to make poetry popular is the theatre; on the other hand, he supports the idea that drama should have an elevated poetic style. Thus, it is understood that the dramas of Eliot are poetic. In the same manner, his poetry might have elements of drama.

For such case, the present study tries to show that The Waste Land comprises elements very much comparable to be called a play or a poetic drama. The five fragments of The Waste Land might work as acts of a play.

In this study, there is an attempt to prove that The Waste Land encompasses appropriate dramatic elements of a play. The task tries to demonstrate the dramatic elements in the most famous long verse, The Waste Land, so to call it a play. The study makes an effort to exhibit primarily dramatic dialogism, characterization, and action in The Waste Land using the analytical-critical approach.

Keywords: action, characterization, dialogism, play, poetic drama The Waste Land, T. S. Eliot

ملخص: تعتبر 'الأرض البور' إحدى أهم وأبرز أعمال 'تي إس إليوت' 'T. S. Eliot' الشعرية، إليوت في إحدى مقالاته النقدية الأدبية يرى أن أفضل طريقة لإشهار الشعر هو المسرح وفي المقابل فهو يدعم فكرة أن المسرحية يجب أن تحتوي في صياغتها على أسلوب شعري رفيع، وبناء على ذلك فإنه يُفهم أن مسرحيات إليوت تعتبر شعرية وفي نفس السياق فإن شعره يفترض أن يحتوي على عناصر المسرح.

وفقاً لهذا طرح فإن هذه الدراسة تحاول أن تثبت أن 'الأرض البور' 'The Waste Land' يمكن أن تمتلك وتحتوي من عناصر المسرح الشعري لما يمكنها من أن تسمى مسرحية شعرية، كونها تحتوي على خمسة أجزاء يمكن اعتبارها كفصول للمسرحية. في هذه الدراسة هناك محاولة لإثبات أن 'الأرض البور' تشمل عناصر ومكونات المسرحية، هذا الجهد البحثي يحاول أن يظهر العناصر المسرحية في إحدى أهم وأطول عمل شعري عند 'تي إس إليوت' والمعروف باسم 'الأرض البور' لتسميتها مسرحية، الدراسة تسعى لبرهنة ذلك من خلال إظهار عناصر الحوار والشخصيات والأحداث مستخدماً في ذلك منهج التحليلي-النقدي.

الكلمات المفتاحية: الأحداث، 'الأرض البور'، 'تي إس إليوت'، الحوار، الشخصيات، مسرحية.

INTRODUCTION

T. S. Eliot placed his reliance in the language as a public appeal unambiguously and explicitly in dramatic poetry to influence communication and interaction in order to enforce artistic appreciation. *The Waste Land*, “its images and sounds, its dramatic scenes and its injunctions, is first of all an experience” (Scofield, 2003, p109). Eliot confirms that it is the role of art to contribute an awareness of an appreciation in life by enforcing such appreciation upon it. He believes that there is an unconventional feeling beyond the emotions and intentions of the sensible life when targeted on the way to action. He adds, “we can only detect, so to speak, out of the corner of the eye, and can never completely focus; of feeling of which we are only aware in a kind of temporary detachment from action” (Eliot, 1950, p34). Such peculiar series of feeling and sensibility might be purified by dramatic verse “at its moments of greatest intensity” (Sarkar, 2006, p56).

The influences that formed Eliot’s poetry might be taken in consideration in arguing about the development of dramatic technique. One of the chief themes in Eliot’s poetry, as well as his plays, is the topic of isolation, which is sensed by a soul in loneliness. Such a theme of isolation of a man in the multifarious and dreadful contemporary civilization is a difficulty for contemporary poets. In a sophisticated society, suffering from isolation is articulated in garbed silence. It is substantial that by the kind of employment of the theme in *The Waste Land*, Eliot flourishes his energies to afford to the spectators more than a dramatic echelon to appreciate. The idea is reinforced by Manimozhi saying:

The main theme in Eliot’s plays is the theme of isolation ... In order to give expression to the inner conflict which is expressed neither in words nor in action, have the dramatist to use symbolic suggestions ... This is a method that he has tried with success in the poems like *The Waste Land* (Manimozhi, 2015, p232-233).

Through his literary life, Eliot worked persistently to make progress and revive the association of drama with poetry. His verse makes great usage of dramatic origins copiously.

The essentially dramatic nature of Eliot’s early verse has been sufficiently demonstrated in the criticism of F. R. Leavis and others. It is only necessary here to recall that this dramatic quality may be seen in three important elements: first, in the attention to a dramatic rather than a prose structure, which may be seen very well in *The Waste Land* (William, 1965, p223-224).

Eliot's interpretations on the dramatic quality, methods, language, and standards demonstrate how progressively Eliot moves to poetic drama after an experimental long period of practicing the dramatic quality in poetry during the twenties and thirties of the twentieth century in which *The Waste Land* is a sample of his poetry. Eliot stressed the usefulness of theatre as an instrument of appeal for a majority of people. He believes that drama in verse is a center of cultural and proper rehabilitation.

One of the most central factors in a drama is the system of dialogism that empowers the author to reveal different voices humming similar themes with many faceted characters on the work. As Scofield puts it (2003), "the poet's unique creation with its play of sound, rhythm, the individual word with its denotation and connotations, created figures and landscapes, dramatic dialogue and central voice" (p132). The purpose is intending to retain an ultimate certainty, through stating that a certainty is created among people, putting in mind the importance of the blending diverse arguments on similar themes. Dialogue is the main standard in drama that enables the writer to generate a conversational free character, which is estimated as an intention of the author. Monroig (2004), advocates the idea commenting: "Dramatic poetry, also set within the oral tradition, presents dialogue between characters" (p87).

No one denies that *The Waste Land* - the work of 433 lines – is confusing as characteristic mark of modernism. In *The Waste Land*, the first person *I* is the speaker and he is a character himself as a raconteur representing the author's voice. It replaces the marginality that frequent voices noticeably fill an emptiness that left by missing all. However, Pandrom (2005), comments:

A close reading of *The Waste Land* will show... that T. S. Eliot profoundly anticipates a fundamental cluster of concepts taken, for much of the latter part of the twentieth century, to be post-modern. That Eliot's work contains a play of dramatic voices has long been well-understood (Pandrom, 2005).

It assembles the presence of uprising tones, a suicidal mission, descriptions and dramatic language. In *The Waste Land*, there are several voices that articulate the speaker *I*. They may speak out the breathing characters as surface witnessing voices or deep predictive voices. This work "becomes a kind of dramatic lyric, in which the lyric themes are projected by characters associated with the central experience" (Blevins, 2008, p184). Like Blevins, Smith comments on the organization of the poem fashions the myth, something exclusively innovative, generated by a mind in the facade of an abiding viewpoint of continuum. It is filled

with metaphors, rebounds, and many voices. The voices speak as first person, theatrically; they are voices of the third person of different people being watched from freestanding outside.

In *The Waste Land*, the dialogue interchanges through seasons – expressing time – and space – expressing places. Additionally, the dramatic poem can be a lyrical drama of many voices that in the commencement of Eliot's work, he learned the art of employing personae from his friend and commentator, Ezra Pound, and Eliot developed his own methods of dialogism in a new kind of verse more dramatic than lyrical. "Many voices sound in *The Waste Land* reported dialogue combines with dramatic monologue as one voyaging protagonist journeys through scenes from all ages and cultures, overhearing music and conversation" (Davies, 1981, p121). *The Waste Land* might be a dramatic negotiation with humankind and civilization. It shows multi usages of dialogism that allows the poet-dramatist to improve his plot using implied different narrators to divulge thoughts, ideas and themes. Eliot improved the plot of these acts but he shifted from an act to another. He was preoccupied with creating new dramatic aspects of it. He, to expose human drama, could move easily in time and space uniting and merging the past of an epic with the present as a lyric.

Act One: The Burial of the Dead

The Waste Land is already exhausted with so many critical observations, and elucidations that whatever is being said would be reiteration. However, *The Waste Land* remains a great literary work distinguished by its drama and imagery. The entire poetic achievement communicates dramatic elements meritoriously in which it might have been an act produced from a motion representation.

It is preferable to go through act-by-act review of the dramatic work. The first act demonstrates the subversion in the portrayal of nature.

April is the cruellest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain.

Winter kept us warm, covering

Earth in forgetful snow, feeding

A little life with dried tubers.

Summer surprised us, coming over the Starnbergersee

With a shower of rain; we stopped in the colonnade,

And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.¹

At the very beginning, the audiences/readers come to the season that is unpleasant or cruelest. April for Eliot is considered the unkindest and cruelest month. Winter is convivial and balmy, representing the opposite of subversion. Actually, April is estimated as wonderful time of the English seasons, it is the month of fertility, whereas summer for Eliot is converted to be cold. So, it is understood and naturally known that April is estimated as a nice month of all seasons but Eliot shows it as gloomy to become the cruelest; it is so since it affects people's 'memory and desires'. We realize the destabilization of the extreme sort. It is winter. Naturally, winter is the worst season since it is very cold and undesired but here, for Eliot it is warm that the snow sprays in summer. Such description is associated with subversive nature, which is valued as spiritual demise of modern Europe.

The first reaction of the introductory lines of Act One 'The Burial of the Dead' is that it is reported using, as it is said earlier, the third person, nevertheless the reader is met with the first person plural object pronoun *us* in the eighth line 'Summer surprised us', followed by the subject first person *we* in the ninth 'we stopped in the colonnade'. Eliot swings in space and time, merging the past with the present through introducing the name of Marie. The poet-dramatist obscures the margin concerning past and present in order to show the burial of the past memory and the present illusory.

After an illicit situation, two lovers are renounced dry without passion. They experience different sorts of distortion and undergo a despondent state of hollowness. The girl narrates her experiences in childhood where she was untroubled. She speaks about an experience that is currently vanished. This establishes the harmony of the actions, which follow that the characters are trapped in the trap of the present, which is lost to a sterile impending future.

And when we were children, staying at the arch-duke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.

¹ Eliot, T. S. (1969). The Complete Poems and Plays. London: Faber and Faber, p. 60.
[All passages on The Waste Land are quoted from this source; number of pages will be added in parenthesis].

I read, much of the night, and go south in the winter (p61).

Eliot composes the myth or even rearranges it, bringing Tiresias to the room of the typist in London to observe and remark on modern insensitive love in modern waste dominion.

There are some other characters symbolized as voices involve the swinging of the door, singing and humming of grass as Ariel chants to Ferdinand, the clacking of the desiccated bones, the squall of the wind, and another voice, the crowing of the cock, which can be involved in the speaking description. "Thus the central characters... interfuse with one another" (Antrim, 1971, p 43). It is palpable to tell about the masterfulness of Eliot to associate myth, and contemporaneity through dramatic fragments.

Moving through space and time permits our poet-dramatist to direct the readers/audiences to London, expressing space, presenting the character of Madame Sosotris as a multifarious personality who can be estimated as a comparable of Sybil. The conversation of the characters is correspondingly a conversation of languages. Eliot is perhaps one of the rare poet-dramatists who presented new characters and new voices through logical continuation that could be converting to an absolutely diverse tonality by the increase of the sound dialogic quality as in "I will show you fear in a handful of dust" (Eliot, 1969, p61).

The son of man reappears to the start of his way of itinerant and purposeless traveling under a 'red rock' to perceive panic in the 'handful of dust'.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock) (p61).

Since Aristotle, characterization is measured as significant features of dramaturgy. In this regard, many critics frequently say that however, there are several characters, they are just shadow dummies. Grover Smith comments on the characters in *The Waste Land* telling that they "belong to a drama they do not understand, where they move like chessmen towards destinations they cannot see" (O'Brien, 2011, p46). None maintains the attitude of a full-fledged character but, on the contrary, there are others say that characters are concomitant with action. They

argue that in the poem, conversely, there is slight action. The characters clearly communicate. They somehow suffer to highlight the tragic formality of their events.

There is a transitional resolution which expresses that "I was neither Living nor dead, and I knew nothing, looking into the heart of light, the silence" (Eliot, 1969, p62) as silence is presence of a conversation and it is an arrangement of composition permits the author to switch between the levels for words through dialogue in which dialogue reaches action even through silence.

Even though performance and myth are moderated and parodied, the influence is attained. Some issues of wandering and that of fate and death, and also of quest are tying antiquity and modernity as well as legend and truth.

Eliot would find help in this from a curious quarter: that of the early social sciences of comparative religions and ethnography. The most familiar instance of this is Eliot's use of what he dubbed the 'mythical method' in the writing of *The Waste Land* (Wilson, 2015).

Eliot presents parody as a productive device of plot and a type of formation as opposite to the stylistic device. In *The Waste Land*, he parodied the motifs of revitalizing earth with all its roots and flowers contrasting fog to rain in addition to resurging nature. He also parodies epigraphs, classic meters, and myth then shifts the convention of the genre as a dramatic piece of literary work, with the purpose of creating a new type such as the dialogic as dramatic device. "That situation is dramatic which brings men suddenly to account and he who has the eye for drama sees in life a perpetual judgment day" (Erskine, 1920, p19).

As stated by myth, Tiresias is a man underwent womanhood for several years. Tiresias excogitates in the thorough despair of a land empty of inspiration. Tiresias "has been everywhere, seen all, and even views the world from the point of view of both sexes. As an image of the collective mind, Tiresias is the most fully developed" (Antrim, 1971, p41) character. The spectators/readers are led to a room of a clerk, a modern Philomela as another object of an unpleasant cruel love. The whole first act is portrayed by the fortuneteller Tiresias. Even though there is a sharp difference between the portrayal of the clerk's room and the room in the second act, *A Game of Chess*, the core is similar, an unpleasant cruel love.

Eliot's mythological resourcefulness is a connection to construct individual and universal, modernity with ancient in a way a supernatural mission is intended at reestablishing the entirety of human awareness and belief. "Eliot has intertwined many mythical strands in order to form a

complex traditional background to explain the nature and measure the depth of the spiritual waste land which is contemporary history” (Bhagawati, 2012). It is a recognized point that Eliot finely uses legend to put together profane with sacred and to divulge the unending fashionable life. Dialogism and mythological awareness permits him to move spontaneously in time and space uniting Tiresias’s speaking

I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the dead (p. 69)

with references to Tennyson’s Tiresias in a dialogic manner.

The picture of river conveys an image of history and local time, a theme of human, as in the interchange of ‘Dry Salvages’ where the voices of the sea as well as the river are restructured in a dialogue sort showing a picture of local time and eternity. The river brings back images of dirt, desire strengthened by stating of passionate relations and of immoral infertile relations.

The audiences/readers need to follow the actor/speaker and hero. By bringing Tiresias to the audiences/readers, Eliot de-familiarizes the myth creating the fortuneteller as both the actor and the narrator. Tiresias is seen as an actor on the theatre. When someone like Tiresias becomes a narrator, it can be easily expected that something go opposite to what is measured consistent myth. “It is the comprehensive aim of ‘*The Waste Land*’ to make necessary dependence on a synthetic myth” (Bhagawati, 2012). History procures a legendary character of perpetually frequent denominator, for this ground, Eliot amalgamates mythology with historical events that enables him to put diverse phenomena together and myth grows into real. Myth is estimated as a device of looking for reality. Art due to myth might articulate a logical hint of present. It is needed to elucidate the word myth; it is “a term of complex history and meaning. Homer used the word ... to mean narrative and conversation” (Cuddon, 1999, p525).

The desire of Tristan is lost in the knowledge of the ‘hyacinth girl’ and her paramour. This chorus woman version, is clarifying the things observed, and prophetic referring to Phlebas in Act Four signifying him as the prince of Naples in *The Tempest*, Ferdinand. Tiresias, as a Chorus, comments on the action, provides the background to the audiences also participate in the action.

After offering the whole shebang, which is to be pursued in a nutshell, the chorus moves the view of London expressing the wasteland hub. In this

view, among the gathering, the chorus encounters Stretson, disguised as man and advises him not to be worried about past because the past is lost, and what remains is worthless and unbearable memory leads to sterile future. It shows “a decaying culture, where people are caught in an abandoned present between a past whose meaning is lost and a future that offers no hope” (Bloom, 2007, p34).

Act Two: A Game of Chess

The second act portrays an image of an opulent and lively woman, bearing a tragic past of fleshly governance and domination of males over females. That is represented by the anecdote of Philomel and symbolized by the rudely forced king of great cruelty.

The dishonorable view at the hyacinth garden finishes then the man and the woman converse the emptiness of the woman’s life, her life is barren whereas the man believes that he is vanishing.

My nerves are bad tonight. Yes, bad. Stay with me.

Speak to me. Why do you never speak. Speak.

What are you thinking of? What thinking? What?

I never know what you are thinking. Think.

I think we are in rat’s alley

Where the dead men lost their bones.

What is that noise (p65)?

There is nothing new in the woman’s life. She complains that her time has nothing exciting. The speaker is trying to find a means of solace and comfort but in vain, no interaction or response from the one she addresses. As she complains, the act changes to another action. May and Lau have a dialogue about another one in the bar with so much happening in the life of Lil. However, she is not pleased. Lil is not content about her husband coming back home. “The chaotic, senseless dialogue of the couple is completed by the masterful Cockney dramatic monologue, which creates the best portrait in the poem, that of Lil” (Moffett, 2011, p102).

The act of ‘A Game of Chess’ includes a new side of dialogism. The nightingale change is accurately a communicative portrait conceived through tangible cries. The cry could be taken from a song that comprises discussion of allusions. Many voices are heard before the speaking of the woman about the past and about myth and speaking of implication of characters such as Ferdinand and Miranda of *The Tempest* that is called ‘Shakespearian Rag’, as the main character declares. In the second act, it is remarkable to realize that the actors are typically women telling that the city is unreal and the land is barren.

In 'The Fire Sermon', the chief themes of this act are water and fire; both of them express death either by water or by fire and, possibly, death because of water and fire. The theme of fire is extinguished by water and it represents forgetfulness and death.

Eliot eliminates the boundaries between the past and the present bonding history besides myth in modernity.

But at my back in a cold blast I hear

The rattle of the bones, and chuckle spread from ear to ear (p67).

Such clarification strengthens the assessment of the performance about the desert referring to the 'son of man' in Act One and expecting the wanderings through the desert in Act Five. Chastity and purity are unachievable in the 'Unreal City' and, consequently, Philomela's voice chants of violence and dishonor, forcing her against her will. A 'demotic French' directly follows her distressed voice

Unreal City

Under the brown fog of a winter noon

Mr. Eugenides, the Smyrna merchant

Unshaven, with a pocket full of currants

C.i.f. London: documents at sight,

Asked me in demotic French

To luncheon at the Cannon Street Hotel

Followed by a weekend at the Metropole (p68).

Mr. Eugenides is another character, an imitation of the one-eyed trader of Madame Sosostri's 'wicked pack of card' and the Phoenician sailor. He presents another snare for the quester, which unties the profanity and wishes to make the wasteland fecund.

Obsessed by greed and lust, in Act Four, the Phoenician, "Phlebas, who was once handsome and tall as you" (Eliot, 1969, p71) pulled lastly into vortex as an indication of becoming barren. At this point, the actor swings from the third person *he* "He passed the stages of his age and youth Entering the whirlpool" (Eliot, 1969, p71) to the second person *you* "O you who turn the wheel and look to windward" (Eliot, 1969, p71) to address the audience/reader on the base of conversant knowledge.

Act Two, 'The Game of Chess', encompasses visual conversations and makes the picture of degeneration and decay a speaking description while there are characters singing out of vacant reservoirs besides drained wells obviously the voices of prophets. They are, particularly the voices of Jeremiah that Eliot mentions from Act One through Act Five, virtually quoting him in 'The Burial of the Dead' strengthen the opening of human drama.

The Waste Land is read repeatedly to examine if there could find implicit or explicit connotation of drama underneath its rhythm. Largely the skill of poetry and drama for many critics appear attached in Eliot's practice. He invigorated Poetic Drama not only in England but also in Europe going to the tradition of Greek.

Eliot's dramas are stretched out of poetry since he started his career as a great poet before turning his preference to poetic drama and no one deny the opulent of dramatic elements in his poetry. That can be touched in the chorus of his tentative incomplete play *The Rock*, in which it has mostly been received as a poem. Again, another instance is seen in the chants of the chorus of the poor women of Canterbury in *Murder in the Cathedral* as distinct verse. If so, there is probability to declaim *The Waste Land* as a play. It carries a worthy quantity of drama such as the dramatic elements and profusion of dramatic conversations such as the dialogue between husband and wife conversing on 'doing nothing'.

What is that noise?"

The wind under the door.

'What is that noise now? What is the wind doing?'

Nothing again nothing.

'Do

'You know nothing? Do you see nothing? Do you remember

Nothing' (p65)?

While the woman grumbles about doing nothing, she achieves a little action. The dialogue about Lil shifts to a scene tells about her desire. Lil wants to saunter on the street while her hair down in this act 'A Game of Chess'. However, the dramatic features in it are dominated by Eliot's nature of obscurities and by the structure of the numerous unconnected and separate representations. The most part of this piece of work is dialogic. Each time the story takes a telling standpoint, the idea moves from narrative into a dialogic showing. For example, the entire occurrence and event between the clerk and "the young man carbuncular" (Eliot, 1969, p68) is told via Tiresias debate as if he is recounting the event to the audiences.

The Waste Land as it appears in all acts particularly this act, covers three central characters: a man, a woman, besides Tiresias who disrupts all things about contemporary life. "We must be aware as we experience the drama that, just as all the men and women of *The Waste Land* meet in Tiresias" (Manimozhi, 2015, pp 300-301). There are some dramatic sections where Tiresias is the speaker, through him/her, we can envisage a kind of picture to symbolize illustration where performers are enacting a

performance-like. "The first dramatic presentation of failed love in *The Waste Land* is the vignette with the 'Hyacinth girl' in 'The Burial of the Dead,' framed by two quotations from the account of the tragic love of Tristan and Isolde" (Pandrom, 2005). The hyacinth girl is known as young Marie going through her first meeting with illegal intercourse before marriage and twisted to the woman called Lil in which the characters May and Lou gossip about.

Through great consciousness and attention, we find a distinct moviemaking technique of melting one scene into another. Both the scene and the action of drama in these dramatic fragments are presented via the performing of dialogue such as the dialogue of the hyacinth girl, the dialogue of Marie, the complaints of the uninterested woman.

Act Three: The Fire Sermon

In this act, 'The Fire Sermon' there is a proof showing the tendency to eliminate overt or superfluous fragments help in losing skillful lines to emphasize and escape unnecessary comments for making a justly contemporary dialogic verse. Act Three is esteemed as the highest degree of tension. The word 'burning' is the one to elevate the sort of action with significance in which the whole wasteland is burning and it is necessary to find remedy but the remedy can be obtained by water only after the death of Phlebas.

This act, 'The Fire Sermon', symbolizes the climax of this dramatic work in which it is compared with futile and sensuous desires of the modern waste landers. The diverse portraits of sensuous triviality and spiritual hollowness heighten the dramatic tautness and the thematic harmony of *The Waste Land*. At this point, fire grows to mean the fire of infertile life cycle, which might lead to physical growth only without spirituality. The fire glows without hope of spiritual growing. That confirms an experience of dwellers of such modern waste land different from what Eliot himself desires.

The river's tent is broken: the last fingers of leaf

Clutch and sink into the wet bank...

Sweet Thames, run softly, for I speak not loud or long (p67).

The above opening lines of Act Three are spoken by the chorus describing the background of the events as stage direction. The lines shed light on the monotony of life displayed in Act Two that is turned into violent. Consequently, the sprites set out and the river of Thames acts alone via passive running. Then the events shift to a duller canal with rats and dead bodies.

A rat crept softly through the vegetation

Dragging its slimy belly on the bank
While I was fishing in the dull canal (p67).

Suddenly the event shifts once more but to the city, here we find the chorus telling us about sounds of motors and horns, also through the process of shifting from an event to another the audience meet a famous character of Eliot, Sweeney with Mrs. Porter. *Sweeney Agonistes* remains detached from all Eliot's plays by a gap of spirit. It belongs to the realm of *The Waste Land*. The play is proper that Sweeney quests seriously for a proper importance or spiritual understanding of life. Sweeney, who belongs to dissimilar universe, the universe of *The Waste Land*, cannot achieve an objective through the course of choice like the other heroes in further plays achieved.

But at my back from time to time I hear
The sound of horns and motors, which shall bring
Sweeney to Mrs. Porter in the spring. (p67).

In *The Waste Land*, Tiresias is an
old man with wrinkled female breasts, can see
At the violet hour (p68).

He highlights the subject of bareness and spiritual sterility of contemporary civilization. Tiresias is fundamentally a hesitant character, incompetent of reproduction. He is the Fisher King as spoken by the legend. He has visionary influence to signify spiritually human drama.

This is the climactic act in this spectacle where all characters appear to convincingly state the subject of despondency, and monotony along with lack of spirituality. At home, the clerk is expecting her guest, Carbuncular. Both meet and have meal then Carbuncular makes carnal mechanical advances that the chorus witnesses over and over again for both the woman and man have suffered such infertile and mechanical voluptuous act.

And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead (p69).

A dramatic reaction of the Chorus illustrates oppositeness of the woman and the man's mechanical manner of being patient with the event. The woman is heard saying:

Well now that's done: and I'm glad it's over (p69).

After the lady flattens her hair with the automatic hand and listens to the gramophone the action shifts to the city, on the river to Queen Victoria Street in which the Thames turns out to be a motif to pronounce change

between the past and the present. The past is described as Queen Elizabeth who sailed through the river remembering the days of glory but now the Thames is polluted with pleasure boats as a contrast between the leading woman symbolized by Elizabeth with the women of contemporary wasteland as a result of unproductive man's desire, lust, viciousness, and brutality.

Before the end of this act, the Chorus appears again garbed by a woman taking the role of St. Augustine and city of London turns into Carthage then the completely wasted land of the west is burning with the untangled passion of lust. No hope is seen for salvation. The climax of wasteland is reached at this point, where carnal perversion brings about dilapidation and spiritual death. Hence, the stage is prepared for the next act.

Act Four: Death by Water

The next shortest act 'Death by Water' underscores the restorative control of water. The character Phlebas, the sailor attains his redemption via drowning in water in which water here symbolizes ritual washing for spiritual arising. In this concluding fragment, the hero shifts into another character Arthurian knight who is seeking water in the middle of rocky mountains just to perceive what the thunder said. After death through fire and water, the quester moves back to red rock in the desert, where water is missing.

The discussion here is about a focal plot around that the action of *The Waste Land* circles. It is about a boring world in mission searching for spirituality and trying to find solutions to the decaying civilization of the west. It is a literary work "which intimates that fertility cults hold the clue to the salvation of the West" (Eagleton, 2003, p36). In This act, the plot is unseen in the widespread representation of water and fire. It is understood that fire is reality of the wasteland but water offers, according to Eliot, the possibilities of restoration to the fact that it is lost at the end. Simply water might evoke spirituality to the barren wasteland.

The theme here also shows a moral ruin of his contemporary generation. It incorporates everything on the earth. The actions or events of this dramatic work move in quick sequence from London to Carthage, after that move again to an abandoned chapel in wilderness but before all to the unreal city. Another event is seen showing the changes to sea, changes in a boat, and changes near the wheel.

Forgot the cry of gulls, and the deep sea swell

And the profit and loss...

O you who turn the wheel and look to windward (p71).

We discover that the movement starts with the anguish of birth and rebirth of Crucifixion performed, like the chorus in the olden and the medieval tragedy hence the first person *we*:

We who were living are now dying (p72).

The alteration of rhythm in the lines proposes different desirous voices, which can be called instances of dialogism and polyphony including allusions. Eliot's dialogue *The Waste Land* was in context of time – past and present. Although he snubbed the devastation of civilization, Eliot shows a decline of the representative city representing the whole civilization and struggling to protect the fragments of it moving to a spiritual mission of all civilizations in the final act 'What the Thunder Said'.

Act Five: What the Thunder Said

In the final act, the voice of the thunder is essentially a negotiation of cultures. It can be said also that it is a spiritual mission of the whole civilization. Act Five shows an explanation that looks like an epic displays a description of a devastated sanctuary though the most significant aspect of devastation of fleshly decadence is the survival of Tiresias. There is great dramatic effect achieved in this act as in:

Drip drop drip drop drop drop

But there is no water (p73).

As in the majority of Eliot's literary works, this work is full of dramatic allusions. The sounds 'Da Da' express various active meaning such as *dominate, sympathize, influence, and give*, which show different adverse answers but contain innovative allusions, connotations, and associations in this polyphonic dramatic verse. The negotiation of the final citations luminously analyzes the inheritor of the troubled realm. In *The Waste Land*, there is a refined manipulation of parody as a productive method of theme.

The chorus symbolized by women defines the events of the scene as a mark of vividness of vision on the torchlight, screaming and crying, sweaty faces, and echo. Then the scene changes to become impersonal and remote from the city. In addition, the time becomes indefinite:

He who was living is now dead

We who were living are now dying

With a little patience (p72).

Another view is realized through searching of water. The hero is spiritually missing among the mountains of rocks. The protagonist is frustrated and disappointed since he is unable to find a source or spring of water even a drop.

Where the hermit-thrush sings in the pine trees
 Drip drop drip drop drop drop drop
 But there is no water (p73).

Both the man and woman appear unseparated in spite of their frustration and degradation, incessant complaints and scuffles, dullness and tediousness. They are not alone, there is somebody moving parallel to them. But who is it? It can be Tiresias, the chorus of man and woman. It can be also another character, say, the one who guides them to water.

Another sight is grasped via the comments of the chorus to tell about an impersonal event. The setting changes into contemporary cities, but it shows a similar consequence and look. It is the aspect of old and anonymous. There is no hope, the actors as a chorus are singing in vacant cisterns and shattered wells. Then the chorus continues his description in a new view on an unidentified place since the city can never provide relief.

It is time now for the thunder to speak, *Da*. This voice of *Da* might be interpreted as the three actors in this verse play that they are amalgamated in one character, Tiresias. Eliot has the craftsmanship to envisage a thunder utterance, *Da* with a force that possibly will reinstate vitality to a fatigued culture.

The action of the play ends and the chorus, Tiresias is fishing in the infertile grasslands to remind us of the parallel of the ancient drama in which ancient dramas are concluded with merely the chorus on the platform addressing the audience. The idea is the same that *The Waste Land* is ended by the chorus inquires:

Shall I at least set my lands in order (p74)?

Then a clarification says:

These fragments I have shored against my ruins

Why then Ile fit you. Hieronymo's mad again.

Datta, Dayadhvam, Damyata.

Shantih, Shantih, Shantih (p75)

The closing three repeated un-English words mean peace that Eliot wishes to pass with understanding. It is a great success of Eliot as a playwright. In a wasteland, an individual may not find spiritual grace and in *The Waste Land*, the hero is deprived of water until the end.

CONCLUSION

T. S. Eliot masterfully used dialogism to improve the action and to divulge themes and ideas through shifting freely in time and space. He skillfully combines the past with present, the epic with the lyric and

converting myth to reality at the same time reality becomes illusion, all to expose new human drama. *The Waste Land* proves a certain conclusion that the image of space, time and history in the whole work is a dramatic dialogue of civilization and humanity.

The Waste Land comprises only three characters, a man who represents all men, and a woman that represents all women and between them appears Tiresias whose role is the chorus and does not participate in the dramatic happenings. He supports to create the setting and the background plus offering a standpoint for the other characters to accomplish their deed. The limited characters of *The Waste Land* are fabricated in an arrangement where they are made-up in motion powers in life as well as in the images of the audience that cannot be wronged or forgotten. The entire structure of the characters is in thorough consistency with Eliot's theory of dramatic intensities.

The playwright suitably could use symbolic ideas to suggest the theme that challenges expression through devices of dramatic expression, providing proper expression to the internal conflict that can be expressed neither in words nor in action. Symbolism is one of the devices that Eliot has struggled with triumph in his dramatic verse, *The Waste Land*.

Several critics debate that the drama in *The Waste Land* is unreal drama because there are no struggle, fighting or conflicts, to an extent that is true but the employment of the elements of drama in this work, *The Waste Land*, is a well fact and valued. It is relatively a way of rhythmical thinking that empowers to divulge characters as approach reach perspective again of time and space, and showing a complete representation of an evoked universe.

This task highlights Eliot's involvement with dramatic elements as one of Eliot's endeavors to discover an apposite original dramatic form and he greatly achieved it. We cannot call *The Waste Land* a complete play but to a great extent, it is a play of humanity. It is argued that Eliot's essay titled *The Three Voices* demonstrates that this work has poetic and dramatic elements such as being a narrative and a dramatic. They are both extant in this sophisticated masterpiece, *The Waste Land* as a play.

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